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of "devil-catch-the-hindmost." There was a Rosa Mystica, a personification of the imaginative Middle Ages, which, although treated like a Renaissance Madonna, was as smilingly modern and self-conscious as a New York school-girl. Also, was there a Minerva, strikingly noticeable in the fact that she had lost all memory of her pagan origin.

In the ceramic exhibits, too, the nineteenth century dared show a face of its own, probably because many of these decorations were copies of real living art, which exists for some other purpose than to be decorative. Chaplin, with his nude but thoroughly modern figures, is a favorite with decorative copyists, as also are Van Dyck and Raphael, and even an artist so at war with all classical precedents as Eugène Delacroix. In designs there was nothing whatever new. The Sèvres, Haviland and Choisy-le-Roi designs were as usual the most noticeable. Haviland sent a vase designed by Aube, somewhat quaintly original, and although in faience, simple and bold enough to be carved in marble.

PARIS, July 20, 1882.

MARGARET BERTHA WRIGHT.

GLIMPSES OF ART IN PARIS.

SIR: If any one doubts that France stands first as an art school, a visit to the Ecole des Beaux Arts when the Prix de Rome competition works are on view, will surely convince him of the fact. The young men who go in for the concours are from twenty to thirty years of age, and the pictures are completed in sixty-two days with such success that were they the works of the academicians of some countries they would be considered masterpieces. The subject for the painting section this time is taken from the first-book of the Maccabees, second chapter: "Mattathias refusing to sacrifice to idols." The story runs thus: Antiochus desiring to force the Greek mythology upon the Jews, the latter revolted. At the head of the faithful was "Mattathias, the son of John, the son of Simon, a priest of the sons of Joarib from Jerusalem," who, with his five sons, left the latter place to live in Modin. There Antiochus and his officers pursued him with promises that if he would obey the king's commands he should be honored and rewarded exceedingly. Mattathias answered that if all the people fell away from the faith of their fathers, yet he and his sons would remain true. "Now when he had left speaking these words, there came one of the Jews in the sight of all to sacrifice on the altar which was at Modin, according to the king's commandment, which thing when Mattathias saw, he was inflamed with zeal, and his reins trembled, neither could he forbear to shew his anger according to judgment, therefore he ran, and slew him upon the altar. Also the king's commissioner, who compelled men to sacrifice, he killed at that time, and the altar he pulled down. . . . And Mattathias cried throughout the city with a loud voice, saying, Whosoever is zealous of the law, and maintaineth the covenant, let him follow me. So he and his sons fled into the mountains, and left all that they had in the city." It will be seen that this is a most dramatic subject, and as regards local color, not common. No. 1, by M. Popelin, a pupil of MM. Giraud and Ferrier, is one of the best, although it is somewhat wanting in originality, the influence of Munkacsy being strongly accentuated. Mattathias stands before a splendid portico with uplifted arm—somewhat too suggestive of the conventional tragic priest of Racine, dressed in a violet head-covering bound round with a pale blue ribbon, and a dark flowing garment; the old man's figure stands out nobly against a gold back ground, but it is just a little too suggestive of one of the Pharisees in the "Christ before Pilate." At the foot of the steps is the Greek soldier in brass armor, weltering in his blood; while a little above, on one of the steps, is the apostate Jew, his hands clasped upon a fearful wound in his chest, and his upturned face expressing the most direful agony. This latter is a splendid study of foreshortening; and the arms of the principal figure are fine specimens of draughtsmanship. The painting is solid and broad, and the color rich. No. 2, by M. Danger, is too forcibly dramatic, and the repetition of the uplifted arms of Mattathias by all the crowd is too monotonous.

No. 5, by M. Rochegrosse, a pupil of MM. Lefebvre and Boulanger, is by far the most original, and the only one which gives the blaze of an oriental sky in strong sunlight. To the right, by the overturned altar, Mattathias stands brandishing his bloody sword, while at his feet are the two bleeding victims. This profusion of blood is M. Rochegrosse's weak point. His "Vitellius," although unrewarded, was one of the most clever works at the Salon, but it displayed too much blood even for so sanguinary a subject. Here too there is a sense of the place formerly having been used as an abattoir. In the crowd on the left is a head of an old woman which would do credit to Bastien-Lepage. The whole is realism of the right kind—that of the period represented, but carried out in a modern spirit freed from conventionality. M. Rochegrosse is a first rate colorist.

No. 10 is by M. Roy, another pupil of MM. Lefebvre and Boulanger. He has put a great deal of air into his composition, but the figure of Mattathias in bright red is not satisfactory. The foreshortening of the apostate's body is clever; but in this, as in No. 5, there is too much of the sanguinary element. Blood is sprinkled on everything and trickles down the steps in the manner of Henri Regnault's grand Alhambra picture.

As examples of the result of the Beaux Arts system, M. Paul Baudry's pictures in the Orangerie of the Tuileries Gardens are most interesting. "The Vision of St. Hubert"—the chimney piece of a large hall in the Château of Chantilly—is treated in the style of the eleventh century. The saint is a portrait of the Duc de Chartres, and the young page holding a horse's head that of the Duc d'Orléans. There is a certain confusion in the composition, and the color is somewhat raw; one feels that M. Baudry is not quite in his element both as regards subject and style. Far more in his line is the large ceiling, belonging to Mr. Vanderbilt, "Les Noces de Psyché." The centre is circular, and contains figures of Jupiter, Juno, Ganymede, Cupid, Psyche, Proserpine, Pluto, Venus, and Mars. The tenderness and naïveté of the principal couple is charmingly portrayed. So, too, the four corners, "Children bearing the attributes of the Gods," are delightful in color and design. The "Towns of Italy" belonging to the Duchesse de Galliera are in the same style. Genoa is particularly happy in color. The principal figure is that of a woman in pale dusky purple, with two attendant Cupids—one bearing a shield with the arms of the town, the other measuring a globe with compasses. A large number of studies in black and white and in color for the pictures in the new opera house are also here, and show great fertility of design. M. Baudry is as successful in portraiture as in decorative art—witness the fine portrait of Guizot, painted in 1865. The old diplomatist leans one arm on a table covered with papers, while his left hand is on his knee, adding to the rigid, thoughtful expression of the face. Nothing could be truer than this likeness, or those of M. Beulé and Charles Garnier, whose square features seem to live upon the canvas. Another—that of M. J. B.—has the tone, character, and freedom of touch, of the old Venetians. But in women's portraits M. Baudry does not shine; neither his Madeleine Brohan nor his dames du monde are satisfactory, and one of the latter shows hurry and carelessness in the execution. His little Comte de Montebello, which was in last year's Salon, is stiff and dressy—the boy's feet seemingly jammed into tight new boots, and his legs too weak to support his body. How bad, too, is the dog! yet the color on the whole is pleasing.

Another master of decorative art is M. Galland, whose sketches and studies at the Musée des Arts Décoratifs are well worth careful attention. They are legion. Studies for the nude, studies of flowers treated as ornament, flowers and figures considered in relation to architectural effect, studies of ceilings, impressions of

landscapes, besides sketches and finished drawings of decorative work carried out in churches, hotels, and private houses—they prove, what is well known but little practised, that all good decorative work can only be carried out by those who have devoted years of study to nature in all its forms. Hence the success of Oriental nations in the art when only animals, birds, insects, reptiles, or inanimate objects are designed, and their comparative failure when they attempt any reproduction of the human figure. M. Galland's work also proves that other styles are worthy of study besides that of the "Greenery-gallery-Grosvenor-gallery" School; a fact which, perhaps, may be worth impressing upon the public in these latter days.

PARIS, July 29, 1882.

PENGUIN.

ETCHING AND DRY POINT.

B. F., Toledo.—In our issue of September, 1881, we published an illustrated article on the elements of etching, written by a practical etcher. You cannot do better than study that. (2.) "Dry point," although often used in conjunction with etching, cannot be strictly called etching, which, in its strict meaning, implies corrosion. In etching, the line is bitten into the metal plate, or stone. In dry point, the line is simply scratched with the sharp point of some instrument, usually steel. There is something peculiar in the nature of a scratch as distinguished from an etched line. This is explained as follows by Mr. Hamerton, in his recent admirable work, "The Graphic Arts": "When a line is bitten, the copper is dissolved out of it by the acid, and therefore is simply absent, but with a dry point line it is not so. Here the disturbed copper is raised up out of the furrow and pushed either to one side or the other, or to both sides at once, and the way in which it is pushed aside depends upon the artist's manner of holding the needle. This raised copper is called the burr, and it catches ink when the printer inks the plate. You notice a certain softness at the edge of the line, a shade, as it were, outside of the line; well, this is the consequence of the burr, for if there were no burr that soft shade would not exist, and you would only have an impression of the clear sharp line itself, which would have the appearance of a fine engraved line. The burr can be removed very easily, and then you get something like engraver's work; or it can be left, and then you get something which resembles mezzotint in quality and is really the same thing as mezzotint in principle. Both kinds of dry point are very valuable resources, and are often employed by skilful etchers at the finishing of a plate. It has been said that dry point is to an etching exactly what glazing is to an oil picture; it gently darkens and softens the work, and throws over it, as it were, a veil of a different quality from its own; but though this is true, it is not the whole truth, for dry point enables an etcher to add passages of extreme delicacy which would otherwise be beyond his reach. The diamond may be used for some of these, as it cuts delightfully, and is held like a pencil. But not only does dry point add to an etcher's resources at the upper end of the scale, it enables him to add richness and softness to his darks."

THE TREATMENT OF FLOORS.

SATHURST, Newport, R. I.—The carpet, in our opinion, should never entirely cover the floor. It should always be so arranged that it may be taken up and shaken from time to time. There should be not less than a foot of space from the skirting-board all around the room. This may be painted (which we do not recommend, as the surface soon wears away) or stained, after being properly planed and rubbed down, and afterwards polished with beeswax or turpentine; or it may be covered with oilcloth of little or no pattern. This last-named method is well suited for a dining-room. We know a house where it has been adopted—an oilcloth of the color of old oak having been used for several years, and it still retains its original neat appearance. The chairs and other furniture standing on it have kept it from the friction of passing boots and shoes. This method, we think, after all, is probably the best of the inexpensive kinds. Dark-red matting around the skirting boards looks very well, but it fades very soon in a sunny room. If expense is no object, cover the exposed portion of the floor with parquetry, which is warm-looking and comfortable, in conjunction with a dark, rich-bordered carpet overlaying it a few inches. It is necessary, though, to have the floor cut, sometimes at considerable inconvenience, to prepare the way for this filling.

HALL AND STAIRCASE DECORATION.

SIR: I should be much obliged for a few hints as to the treatment of my hall and staircase. There is a fair amount of light from a sort of conservatory on the first landing. The hall and the staircase walls have long been covered with a marble paper, varnished. What would you recommend to do with them? The stairs are white stone, which we clean with pipe-clay, and the ceilings are whitewashed. The skirting-boards are grained to imitate oak like the dining-room doors. I do not wish to repaint the reception-room woodwork, which now goes very well with the furniture, and, indeed, does not need renewing.

S. P., West 34th St., N. Y.

ANSWER: If the ceilings are not too low, have a three-foot dado of dark-green stamped Japanese or Spanish leather, or one of the capital imitations of them which are much cheaper and almost as desirable. Have the upper part of the wall flatted (i.e., painted with gloss) in terra-cotta color and separated from the dado by a dark wooden rail; the ceilings may be kalsomined a cream—almost light-buff color. Have the stairs and skirting-board painted to imitate the color of the dining-room doors if you will, but do not have them to imitate any kind of graining, which, like most shams, is in bad taste. Your varnished wall-paper in imitation of marble is strongly to be condemned.

THE SOCIETY OF DECORATIVE ART OF CALIFORNIA will hold at San Francisco, during the first two weeks in November, a competitive exhibition of embroideries and embroidery designs. Ten prizes, amounting to \$445, will be awarded as follows: For the best piece of embroidery, the most artistic in design, color and work, suitable for a portière, \$100; for the design or piece of embroidery, receiving the majority of the votes of visitors during the exhibition, \$50; for the best design for a screen of not less than three panels, \$75; for the best design for a portière, competition limited to Pacific Coast art-workers, \$50; for the best embroidered table-cover, \$50; for the best sample of drawn work, of original design, \$25; for the best design of outline work on silk or linen, \$25; for the best embroidered lambrequin, suitable for a mantel, \$25; for the best design of California wild flowers, suitable for decorative purposes, \$25; for the best figure design, suitable for a panel, \$20.

Cash prizes amounting to \$250, offered by the Dixon Crucible Company for the best drawings made with their American Graphite pencils by American school pupils or art students, were duly awarded at Saratoga in July. Two hundred and sixty-four drawings were sent in, representing twenty-two States. The two highest prizes—\$50 each—were given to Miss Mary Fairchild, of St. Louis, Mo., and Miss M. L. D. Watson, of Morristown, N. J. All but one of them were awarded to young ladies. The Dixon Company intends to offer another set of prizes the coming season.

New Publications.

THE LIFE AND WORKS OF THOMAS BEWICK, WOOD ENGRAVER. Being an Account of his Career and Achievements in Art, also a complete critical Estimate of his Engravings, both on Wood and Copper, with a Notice of the Works of his Brother, John Bewick, by D. C. Thomson. Illustrated with numerous Engravings. London: J. S. Virtue & Co. This admirable work contains a complete record of the celebrated artist's life, and full information as to the contents of all the books for which he executed engravings, together with critical remarks on the merits of the cuts. The "Quadrupeds," the "Birds," and all the more important of his works receive particular attention, and a special chapter gives hints to collectors of his works. The illustrations, in many instances, are printed from Bewick's original blocks. Where these were not available, fac-similes have been used from the best states of the book illustrations as well as from the finest separately published blocks and plates, such as the "Chillingham Bull," the "Elephant," the "Cadger's Trot," the "Waiting for Death," and others. Altogether there are about fifty cuts, some of full-page size. As is well known to Bewick's admirers, all the shorter memoirs of the engraver have long since been out of print. The only one of any length that has yet been published is his own, issued some twenty years since, and also now difficult to be obtained. This, moreover (although most excellent so far as it goes), possesses little or no notice of the works Bewick produced. The object of the present volume, therefore, is to fill up this gap, never previously occupied, by a careful estimate of the artistic value of Bewick's engravings, as well as an account of the artist's struggles, achievements and rewards. The edition is strictly limited to 75 proof copies (numbered) on large paper, the principal engravings printed on China paper, price \$22.50, and 250 smaller copies (numbered), price \$8. J. W. Bouton is the agent for the work in this country, and will receive American subscriptions.

A PALADIN OF FINANCE, by Edward Jenkins (J. R. Osgood & Co.), apparently deserves the extravagant eulogy that it is "the best story of French life ever written by an English author." It paints, in vivid colors, the rise, progress, and ruinous collapse of a colossal speculative company, designed to accumulate and wield the wealth of the faithful in the interest of the Roman Catholic Church. The bold and crafty Italian who engineers the scheme, and is suddenly slain at last by two of his humblest victims, crazed by their losses; the marchioness, proud, pious and beautiful, whom he fascinates and drags down to financial ruin; her atheist secretary, who inflicts the penalty of death upon himself for his failure to save from destruction the family he served; the eccentric baron, who divides his mental energies between the selection of trousers and devotion to the marchioness whom he hopelessly adores; the burly Silenus of the Bourse and his blind daughter—all the characters, in fact, are imagined and drawn with unusual skill and stand out upon the canvas almost as clearly as the personages in one of Shakespeare's tragedies.

THE MARQUIS OF CARABAS, by Mrs. Harriet Prescott Spofford (Roberts Bros.), is a melodramatic tale of a penitent old slave-trader who has rescued a noble Spanish infant from the sea, and tries to bring him up in ignorance of his own high birth and his foster-father's criminal past. A modern Iago, in the shape of the ex-slave-trader's old lieutenant, is resolved to disclose the truth to the young man, and share with him the Spanish fortune to which he is entitled. The struggle that ensues is picturesque and terrible, but an opportune heart-stroke carries off the villain just in time to permit a satisfactory conclusion. The story, of course, is swathed in the peculiar gorgeous diction with which Mrs. Spofford's readers are familiar, and which always reminds us of the purple haze that sometimes covers an autumn landscape.

A FAIR PHILOSOPHER, by Henri Daugé (G. W. Harlan & Co.), the first of the new "Kaaterskill Series," makes its appearance in a decorative medley cover of blue, brown, and silver. Within it is somewhat of a medley, too. German literature and personal immortality are curiously mixed up with church and family quarrels and two or three love episodes. The ostensible hero and heroine are not so well drawn as some of the minor characters, but there is merit enough in the performance to warrant the expectation that the author, in due time, will do much better.

ASCHENBROEDEL (Roberts Bros.) is a sincerely and pleasantly written story of a country maiden's wrestle with society. She boldly defies it by going as a servant into a country boarding-house, but soon retreats in good order, bearing off a lover whom she ultimately changes for another of superior quality, to her own and the reader's entire satisfaction.

THE FIREPLACE (J. L. Mott Iron Co.) is an artistic and delightful illustrated catalogue that gives one an excellent opinion of the taste and skill of the firm putting it forth. The variety of grates, fenders, fire-dogs, and other fireplace appurtenances shown in it, proves that the Mott Iron Company fully appreciates the public demand for work that shall be beautiful as well as useful.

SUPPLEMENT DESIGNS.

Plate CXCIX. is a design for plaque or panel decoration—"Hollyhocks." If on china, make the upper part light green (deep chrome-green and mixing yellow) with brown-green, and brown No. 3 in the shaded portions. The larger leaves are painted with the same colors, but stronger. For the flowers many different colors may be used, as white, yellow and pink, running through various shades of red to purple, the latter being in some so dark as to be almost black.

Plates CC. and CCI. furnish a number of bird and flower designs, which may be utilized for a variety of decorative purposes.

Plate CCII. a design for a plaque or panel—"Camelia." The leaves should be a very dark green (brown-green and chrome-green) with brown No. 3 and blue (ultramarine), in the darkest shadows. Make the stems brown; the flowers should be painted very smoothly, the white being the white of the china and the gray being very light (gray No. 1 and 2) with a little bit of yellow (ivory) in the central portion; stamens silver-yellow at the top.

Plate CCIII. gives four designs for bands suitable for dadoses and similar decorative work.

Plate CCIV. is an embroidery design—"Trailing Arbutus and Partridge Berry"—designed for a sofa pillow, a screen, or the end of a table scarf. The ground is of very dark olive silk plush, and the embroidery is done in Kensington or crewel stitch. The arbutus is worked in chenille; the flowers are in four shades of pink, with a few touches of silk floss at the edges of some of the petals to heighten the effect of the shading; the leaves are in various shades of wood-brown and olive-green. The leaves of the partridge vine are worked in myrtle-green and sage split filling floss; the berries are first underlaid with zephyr and then worked over in two or three shades of bright-red floss.

Plate CCV. is a design for a chasuble, French work of the twelfth century. The entire vestment is shown in miniature, and the working design, actual size, is given below it. The embroidery is in gold on a violet ground.



PLATE CXCIX.—DESIGN FOR A PLAQUE OR PANEL. "Hollyhocks."

(For instructions for treatment, see page 88.)



PLATE CC.—SUGGESTIONS FOR PLAQUES AND PANELS. Peacocks—Pigeons.

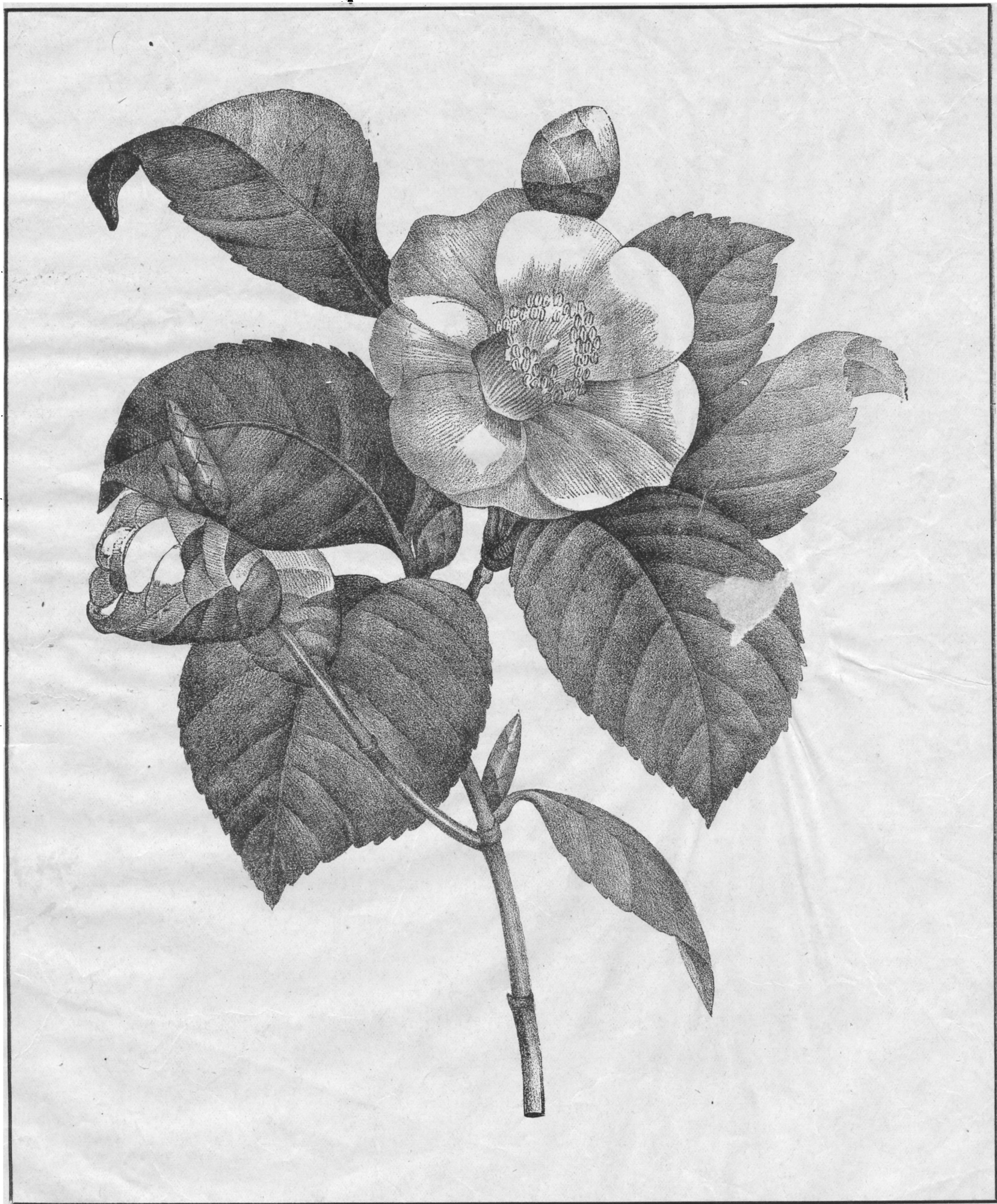


PLATE CCII.—DESIGN FOR A PLAQUE OR PANEL. "Camelia."

(For instructions for treatment, see page 88.)



FORGET-ME-NOT—*Myosotis palustris*.

YELLOW IRIS—*Iris pseudacorus*.

FOXGLOVE—*Digitalis Purpurea*.

DAISY—*Bellis perennis*. BUTTERCUP—*Ranunculus bulbosus*.

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GUBBIO FAÏENCE PLATE.

FROM THE COLLECTION OF NAPOLEON III., NOW IN THE LOUVRE. COSTUME AND COIFFURE OF THE SIXTEENTH CENTURY. PAINTED BY GIORGIO ANDREOLI.

GROUND BRIGHT YELLOW, RUNNING INTO LIGHT BLUE ALONG THE RIM. FLESH MODELLED WITH RAW SIENNA. HAIR IN BURNT SIENNA. HEAD-DRESS IN DEEP BLACK. CHEMISSETTE EMBROIDERY IN WHITE
ENAMEL. DRESS, NECKLACE, AND EDGE OF PLATE IN REDDISH BROWN.

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DRAWINGS BY MADELEINE LEMAIRE AND JULES WORMS.

FROM THEIR PAINTINGS IN THE LAST PARIS WATER-COLOR EXHIBITION.